

Sammlung

classischer und moderner Compositionen

für das

Pianoforte zu zwei Händen.

1. Arditi, L. , Il Bacio	10 Sgr.	48. Clementi, M. , Op. 36. No. 1. Sonatine in C-dur .	7 1/2 Sgr.
2. Bach, Ph. E. , Sonate in F-moll	7 1/2 „	49. — „ 36. „ 2. „ „ G-dur .	7 1/2 „
3. do. J. S. , Chromatische Fantasie und Fuge .	20 „	50. — „ 36. „ 3. „ „ C-dur .	7 1/2 „
4. — „ Concert im ital. Styl	25 „	51. — „ 36. „ 4. „ „ F-dur .	7 1/2 „
5. — „ Gavotte in D-moll	5 „	52. — „ 36. „ 5. „ „ G-dur .	7 1/2 „
6. — „ „ G-moll	5 „	53. — „ 36. „ 6. „ „ D-dur .	7 1/2 „
7. — „ Gigue in B	5 „	54. — „ 37. 3 Sonaten, komplett .	25 „
8. — „ Prälud. u. Fuge über d. N. Bach .	10 „	55. — „ 38. 3 „ „ „ „ „	30 „
9. — „ 6 kl. Prälud. für Anfänger . . .	10 „	56. — „ 50. No. 1. Sonate in A-dur .	30 „
10. — „ 3 Sarabanden	5 „	57. — „ 50. „ 2. „ „ D-moll .	30 „
11. — „ 12 kl. Prälud. oder Exercicen .	20 „	58. — „ 50. „ 3. „ „ G-moll .	30 „
12. — „ Prälud. in C. a. d. wohltemp. Clavier .	5 „	59. Dusseck, J. L. , Op. 9. No. 1. Sonate in B-dur .	15 „
13. Bardarzewska, Thl. , La prière d'une vierge .	10 „	60. — „ 9. „ 2. „ „ C-dur .	20 „
14. — „ Douce rêverie	7 1/2 „	61. — „ 9. „ 3. „ „ D-dur .	20 „
15. — „ Mazurka	7 1/2 „	62. — „ 24. „ „ „ B-dur .	15 „
16. — „ Prière exauçée	10 „	63. — „ 43. „ „ „ A-dur .	20 „
17. Beethoven, L. van , Op. 2. No. 1. Son. in F-moll .	20 „	64. — „ 62. La consolation . . .	12 1/2 „
18. — „ 2. „ 2. „ „ A-dur .	20 „	65. — „ Les Adieux	10 „
19. — „ 2. „ 3. „ „ C-dur .	20 „	66. — „ La chasse	10 „
20. — „ 7. „ „ „ Es-dur .	20 „	67. Farvarger, R. , Op. 18. L'adieu. Nocturne .	10 „
21. — „ 10. „ 1. „ „ C-moll .	20 „	68. Field, J. , No. 1. Nocturne C-dur	7 1/2 „
22. — „ 10. „ 2. „ „ F-dur .	20 „	69. — „ 2. „ „ C-moll	7 1/2 „
23. — „ 10. „ 3. „ „ D-dur .	20 „	70. — „ 3. „ „ As-dur	7 1/2 „
24. — „ 13. „ „ „ Pathétique in C-moll .	20 „	71. — „ 4. „ „ A-dur	10 „
25. — „ 14. „ 1. „ „ E-dur .	20 „	72. — „ 5. „ „ B-dur	5 „
26. — „ 14. „ 2. „ „ G-dur .	20 „	73. — „ 6. „ „ F-dur	7 1/2 „
27. — „ 26. „ „ „ As-dur .	20 „	74. — „ Rondo in A	5 „
28. — „ 27. „ 1. „ „ Es-dur .	20 „	75. — „ Sonate in A	15 „
29. — „ 27. „ 2. „ „ Cis-moll .	20 „	76. Fumagalli, Ad. , Op. 33. La Pendule	10 „
30. — „ 28. „ „ „ D-dur .	20 „	77. Gerville, L. P. , Op. 1. Bengali au réveil . .	7 1/2 „
31. — „ 31. „ 1. „ „ G-dur .	20 „	78. — „ 2. Rossignol et fauvette .	25 „
32. — „ 31. „ 2. „ „ D-moll .	20 „	79. — „ 3. Le Carillon de mon clocher .	10 „
33. — „ 31. „ 3. „ „ Es-dur .	20 „	80. Goria, A. , Op. 1. Le papillon	10 „
34. — „ 49. „ 1. „ „ G-moll .	10 „	81. — „ 4. Canzonetta	10 „
35. — „ 49. „ 2. „ „ G-dur .	10 „	82. — „ 5. Olga-Mazurka	7 1/2 „
36. — „ 51. „ 1. Rondo in C-dur .	10 „	83. — „ 6. Caprice-Nocturne	10 „
37. — „ 52. „ 2. „ „ G-dur .	10 „	84. — „ 7. Etude de concert	10 „
38. — „ „ „ „ „ „ „	10 „	85. — „ 8. „ „ „ „ „ „	12 1/2 „
39. — „ „ „ „ „ „ „	10 „	86. — „ 9. Sérénade p. la m. gauche .	10 „
40. — „ „ „ „ „ „ „	10 „	87. — „ 10. L'attente, Nocturne	12 1/2 „
41. — „ „ „ „ „ „ „	10 „	88. — „ 11. Le calme, „	12 1/2 „
42. — „ „ „ „ „ „ „	10 „	89. — „ 12. Alice, Valse	10 „
43. Bertini, H. , Op. 88. Ma Normandie	12 1/2 „	90. — „ 13. Andante de salon	12 1/2 „
44. Clementi, M. , Op. 26. No. 1. Sonate in A-dur .	20 „	91. — „ 14. Mazourka brillante	10 „
45. — „ 26. „ 2. „ „ Fis-moll .	20 „	92. — „ 15. L'éléganza, Etude	10 „
46. — „ 26. „ 3. „ „ D-dur .	20 „	93. — „ 16. Improvisation, Etude	10 „
47. — „ 36. 6 Sonatinen, komplett .	25 „	94. — „ 17. Barcarolle	15 „
		95. — „ 18. L'espérance, Mazurka	7 1/2 „
		96. Gounod, Ch. , Walzer a. Faust	10 „

Berlin, bei Robert Timm.

PRIÈRE EXAUCÉE

(DAS ERHÖRTE GEBET)

Antwort auf das Gebet einer Jungfrau

von

THECLA BADARZEWSKA.

Lento.

PIANO

f *pesante*

p *Ped.* *P* *Ped.*

Andante espressivo.

semplice *Ped.*

mf

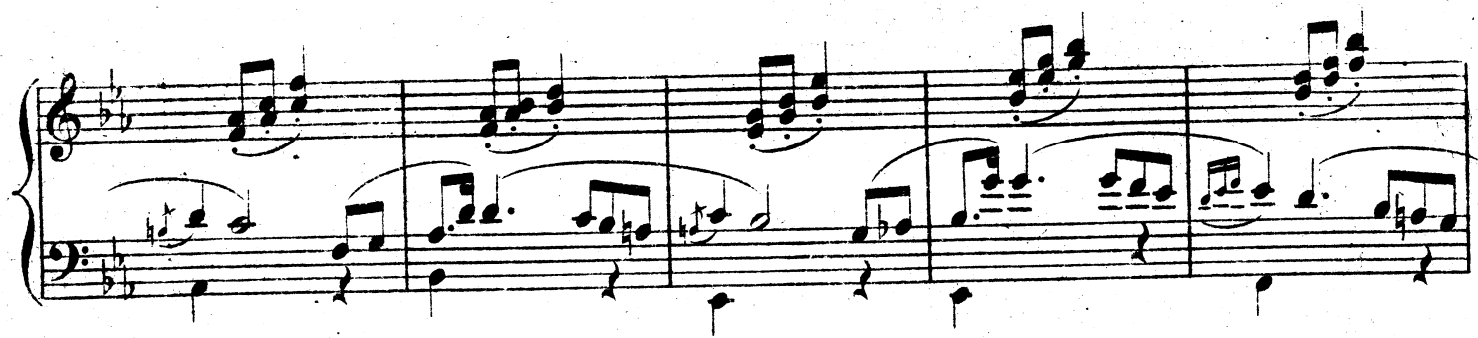
con affetto

f *p*

p *dolce*

con molto espressione *f* *mg.* *cantando m.d.*

The musical score consists of five systems of grand staves (treble and bass clef). The first system begins with a mezzo-forte (*mf*) dynamic. The second system is marked *con affetto* and includes forte (*f*) and piano (*p*) dynamics. The third system continues with piano (*p*) and a *dolce* (sweet) instruction. The fourth system features piano (*p*) and *dolce*. The fifth system is marked *con molto espressione* and includes forte (*f*), mezzo-giochi (*mg.*), and cantando mezzo-dolce (*cantando m.d.*) dynamics. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.



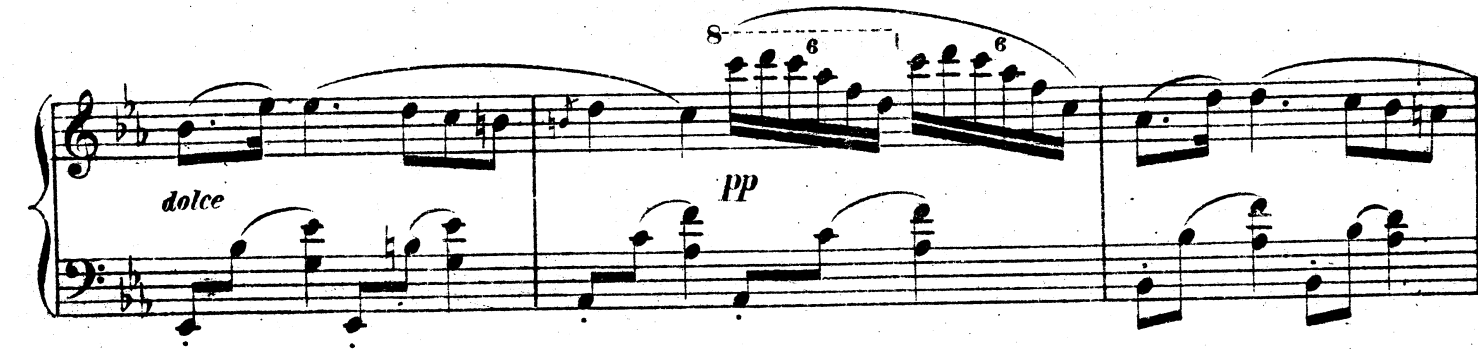
The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat). The music features a series of eighth-note chords in the treble and single notes in the bass, with some eighth-note runs in the bass line.



The second system continues the musical piece with similar eighth-note chords and bass line patterns. The treble staff has some slurs over groups of notes, and the bass staff has some rests.



The third system features a dynamic change to *f* (forte) in the middle. The treble staff has some slurs and the bass staff has some eighth-note runs. The key signature remains two flats.



The fourth system begins with the marking *dolce* (softly) and includes a *pp* (pianissimo) dynamic marking. The treble staff has a series of eighth-note chords, and the bass staff has some slurs and rests. There are fingerings 8, 6, and 1 indicated above some notes.



The fifth system continues with *pp* dynamics. The treble staff has a series of eighth-note chords, and the bass staff has some slurs and rests. There are fingerings 8, 6, and 1 indicated above some notes.

This page of musical notation consists of five systems, each with a grand staff (treble and bass clefs). The music is written in a key with two flats (B-flat and E-flat). The notation is highly detailed, featuring numerous trills, slurs, and dynamic markings. The first system includes a trill marked with an '8' and a '6' in the first measure, and a 'pp' (pianissimo) marking in the second measure. The second system features a 'pp' marking in the first measure and a 'f' (forte) marking in the fourth measure. The third system includes a 'pp' marking in the second measure. The fourth system features a trill marked with an '8' in the first measure. The fifth system includes a 'f' marking in the first measure. The notation is complex, with many notes and ornaments, and is likely from a classical or romantic era manuscript.

p

f

decrescendo

p

calando

sempre decresc.

pp

estinto

The musical score consists of five systems of staves. The first system shows a piano (*p*) dynamic. The second system features a forte (*f*) dynamic. The third system includes a decrescendo marking. The fourth system has a *calando* marking and a *sempre decresc.* marking. The fifth system includes a *pp* marking and an *estinto* marking. The notation includes complex arpeggiated figures and various dynamic markings.